

GULNARE
OR
The Crusader's Ransom
Dramatic Cantata

in
TWO PARTS
FOR

Solo Voices, Chorus and Orchestra

by
MRS. F. JARVIS.

JSI BY

FRANCESCO D'AURIA.

Vocal and Piano Score

Price \$1.00 net.

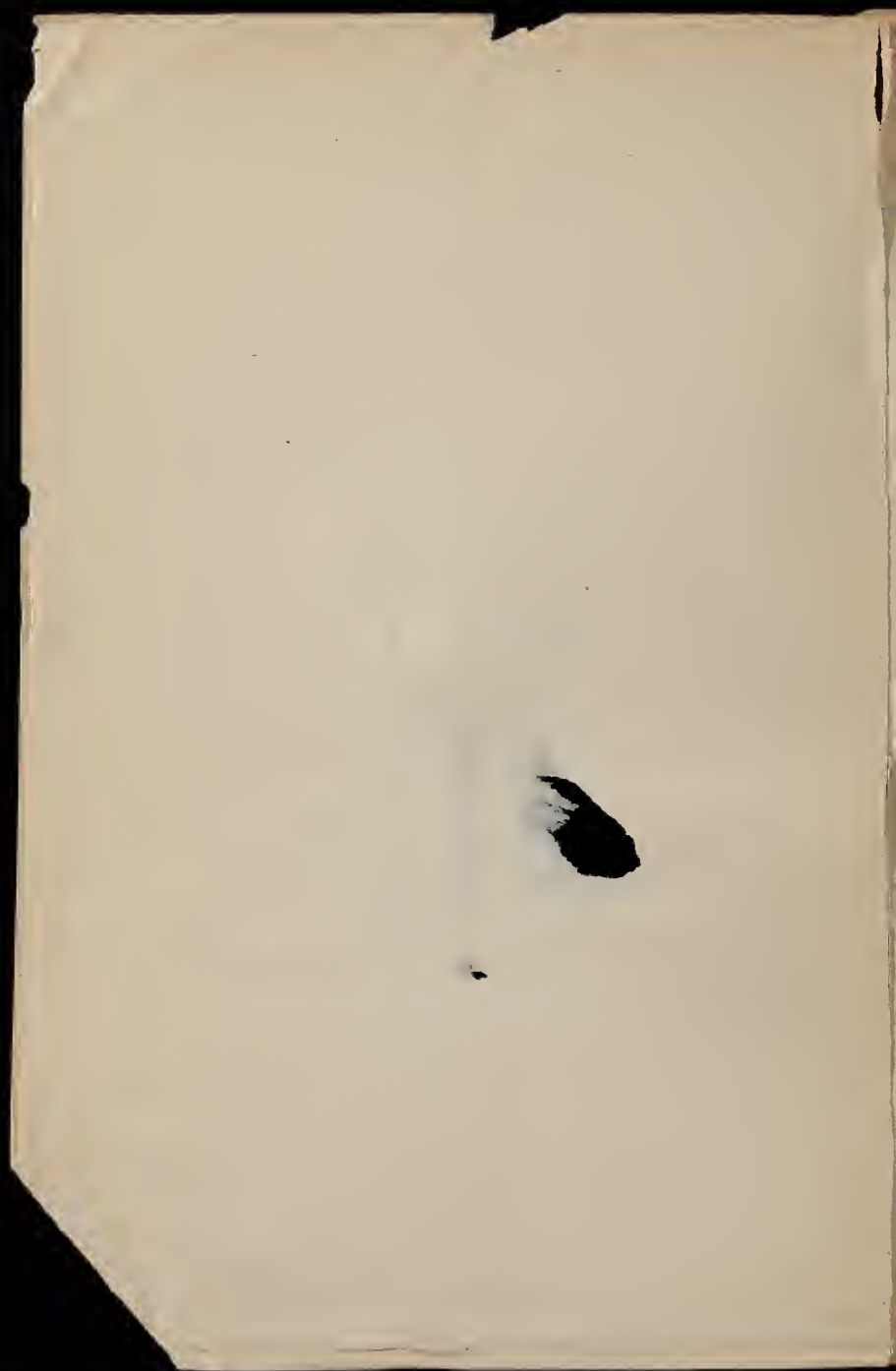
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16, 15⁴
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Canadian



Gulnare
or
The Crusader's Ransom.
Dramatic Cantata.

CHARACTERS.

Gulnare *Soprano.*
 Crusader *Tenor.*
 Selin *Baritone or Bass.*
 Chorus of Crusaders, Sailors and Arabs.

Argument.

The story of the Cantata is founded upon the events of the fifth Crusade which was led by Godfrey de Bouillon, Hugh the Great, Count Robert of Flanders, Bohemond, and others.

During this, the only successful Crusade among so many, the vicissitudes of the Crusaders were great, and the loss of life enormous; but at length victory crowned their efforts, and the Mohammedans were utterly defeated. To quote from history: "It was a bright summer morning in the year 1099, that 40,000 Crusaders, the miserable remnant of that vast army which two years before laid siege to Nice, obtained their first glimpse of Jerusalem. The emotion was intense, the scene sublime. On the 15th July after a siege of a little more than five weeks, the grand object of the expedition was realized: Jerusalem was delivered from the hands of the Infidel."

The Cantata opens with a chorus of Crusaders about to embark on their voyage to the Holy Land. "Deus vult"! was the battle cry with which they cheered each other on to victory or death.

After the chorus, follows a tenor solo in which our hero, the Crusader, in-

vokes the winds and waves to be favorable to their cause; but, a storm arising, Crusaders and Sailors sing a chorus of prayer, which is turned into thanksgiving as a calm succeeds the storm.

In Part 2^d, the scene is laid in Palestine, where, after an engagement, the Crusader is taken prisoner by Selin, a young Saracen chief, whose love for Gulnare has met with no return.

Wandering among the lilies at the river's margin, Gulnare sings a Mauresque song in which she relates her scornful rejection of the Saracen lover, and the episode of the wounded knight being brought to her father's tent, and given over to her tender nursing; also of her conversion to Christianity by the Crusader, who unconsciously has won her affection.

The hour of prayer, announced by the Muezzin from his tower, warns her that it is time for her to return to her charge.

An Arab chorus of prayer follows, as the sun sinks below the horizon, after which, according to custom they dance the Sarabande, a slow dance in $\frac{3}{4}$ time, of Moorish origin.

Gulnare, shunning alike prayer and dance, returns to her father's tent, and lulls the wounded prisoner to sleep, by singing a Berceuse.

Upon his awaking, they sing a duet in which he tells her of his gratitude for the gentle nursing which had saved his life, and she, repressing her own sentiments, bids him give the praise to Allah, while wishing for him, heaven's best gifts: health, happiness, and love. Selin enters the tent, and, mad with jealousy, rushes at the Crusader to stab him, but Gulnare, strong with the strength of her woman's heart, throws herself upon the sword.

Selin sees that she is dying, and implores her for but one word of forgiveness. The Crusader, also, beseeches her to speak, and at the sound of his voice, sweeter to her ears than the voice of Israfil whose "heart-strings" (we are told) "are a lute, and whose voice is the sweetest of any, in all God's creatures" she sings a "song of love and death," where upon, Selin, delirious with despair, curses his hand and sword; and Gulnare, in token of forgiveness, bids him bury her among the lilies in the spot where last they met; and dies.

A chorus follows, in which the music is descriptive of her pure soul being borne upwards, on the wings of angels.

Selin sets the Crusader free, his ransom having been paid by Gulnare's supreme self-sacrifice.

The Cantata closes with a Grand Triumphal March of the Crusaders into Jerusalem.

PRELUDIO.

Andante. (♩ = 66.)

Piano. Timp. Basses. *p* *ff* Brass.

ppp *pp*

Fl. Ob. Cl. *pp* *ff* Brass.

Fag.

Fl. Ob. Cl. *pp* *f* Brass.

Fag.

Fl. Ob. Cl. *pp* *ff* Horns. Tutti. *fff*

Un poco meno mosso. (♩ = 76.) Fl. Cl. *ppp* Viol. Cello. Tromb. Cello. Tromb.

pp Fag. Horn. *ppp* Tromb.

Più mosso. (♩ = 69.)

Viol.
ppp Cello.
pp
 Fag. Cl.
 Bass.

Ob. Cl.
pp

Viol.
 Cl.
 Cl.

f *p* *pp*
 Ob.

Più lento.
 Viol.
ppp
 Fl.
 Ob.
 Fag.
 Cl.
 Cl.
 Timp.

String.
sempre pp
 Horns.
pppp

Nº 1.

CRUSADERS CHORUS.

5

Marziale poco sostenuto. (♩=80.)

Cl. Fag. Trombe.

Piano. *p* String. *mf*

Tutti. *ff*

Tromb. *ff*

p

mf

ff

String.

Clar.

Horns.

The musical score is written for a large ensemble. It begins with a tempo marking of 'Marziale poco sostenuto' and a metronome indication of 80 quarter notes per minute. The key signature has one flat (B-flat). The score is divided into several systems, each with multiple staves. The instruments involved are Clarinet (Cl. Fag.), Trombones (Trombe.), Piano, Strings (String.), Trombones (Tromb.), Clarinet (Clar.), and Horns (Horns.). Dynamic markings include piano (p), mezzo-forte (mf), and fortissimo (ff). The score includes various musical notations such as notes, rests, and articulation marks.



Marziale.
A SOPRANO.

De - us vult! our bat-tle cry with the

ALTO.

ff TENOR.

De - us vult! our bat-tle cry with the

BASS.

ff

Marziale.

ff Brass.

A

red cross on each breast Forth we go to dare or die,

ff

red cross on each breast Forth we go to dare or die,

ff

ff Brass.

f And to God we leave the rest *p* with His help, from moslem hordes

f And to God we leave the rest *p* with His help, from moslem hordes

p Brass.

p We must wrest the Holy shrine,

p We must wrest the Holy shrine,

p Strings. Brass. Timp.

pp Shout-ing back the sa - cred words Shout-ing back the sa-cred words,

pp Shouting back the sa - cred words Shout-ing back the sa-cred words,

pp

pp

8

where their sabres thickest shine, thickest shine.

where their sabres thickest shine, thickest shine.

Poco meno.
dolce.

Horns Fag.

p

Crusander
con energia

Ev - 'ry stroke will be a pray - er ev - 'ry In - fi - del who

Cello.

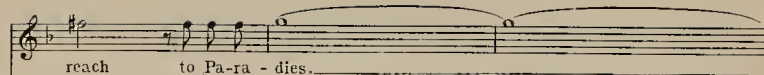
p

dies is a step up-on the stair That shall

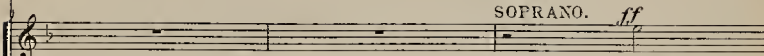
Clar. Fag.

J. I. TORRINGTON,
 HORN.

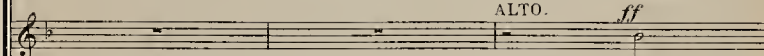
9



Chorus.
 SOPRANO. *ff*



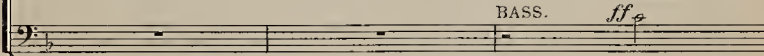
ALTO. *ff* Sounds



TENOR. *ff*



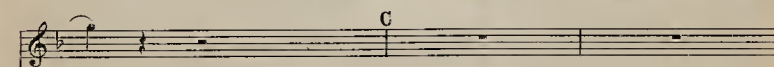
BASS. *ff* Sounds



Chorus.



C



ff



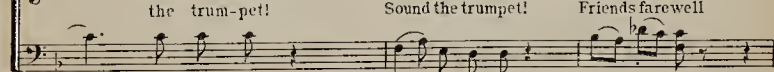
Friends farewell

ff



Sound the trumpet!

Friends farewell



p Part-ing kiss leaves sweetest pain *ff* Hands weclasp

p Part-ing kiss leaves sweetest pain— *ff* Hands we clasp

p *ff*

f Oh! who can tell when these handsshall touch a-gain

f Oh! who can tell when these handsshall touch a-gain

f

Crusader.

ours what e'er—

p rust-ed swords but hon-or bright—

p rust-ed swords but hon-or bright—

p

the is - sue be. *pp*

Right is — might each trust - y knight. —

pp

Right is — might each trust - y knight. —

pp

Crusader.

Faith - ful - un - to death - will - be. —

p

tr *tr* *mf*

cresc.

D Crusader.

ff Rust - ed swords but *mf* hon - or - bright ours - what e'er - the

ff Rust - ed swords but *mf* hon - or - bright ours - what e'er - the

ff Rust - ed swords but *mf* hon - or - bright ours - what e'er - the

ff *mf*

D

mf is - sue be. - Right is might, each trust - y - knight -

ff *mf* is - sue be. - Right - is might, each trust - y - knight -

ff *mf* is - sue be. - Right is, might, each trust - y knight

ff *mf*

ff *mf* *E*

Faith - ful - un - to - death will be. Death or vic - to - ry who

ff *mf*

Faith - ful - un - to - death will be. Death or vic - to - ry who

ff *mf*

Faith - ful - un - to - death will be.

ff *mf* *E*

knows? Fair - est maidens! wreath our brows

knows? Fair - est maidens! wreath our brows

But one see'th the re - sult. Dead or liv - ing, De - us

ff

Dead or liv - ing

vult!

Fl. Ob.

ff L. H.
Cl. Fag.

ff

De - us vult!

ff

De - us vult!

ff

De - us vult!

ff

Brass.

10042

BARCAROLLA.

15

No 2.

Andante mosso. ♩ = 76.

Crusader.

Piano.

leggiere.

p con spirito.

Ae - o - lus — fills our flow - ing our flow - ing —
The bo - som — of the deep of the deep must —

sails, And wafts us far - ther from the shore — from the —
be, Our cra - die yet — for days to come for days to —

Clar.

Fag.

A
shore.
come.

Blow soft and fair — O — gen - tle
The winds that sigh — So plaintive.

A

gales, Till home and friends we see once
ly Our lul - la - by and this our

Clar. *p legg.*

more, we see once more, we see once more,
home, and this our home, and this our home,

rit. a tempo. Fl. Ob. *p*

p we see once more.
and this our home.

calando. a tempo. *con enfasi. mf* Bright

B Più animato.
on the way the sunbeams dance the sun - beams dance, While

Wind. *p* *f*

from our ves - sel's prow the spray our ves - sel's prow the

p

spray. A shower of jew - els seems to glance And pave with li - quid

TENOR I. *p* A shower of jew - els seems to glance And pave with li - quid

TENOR II. *p* A shower of jew - els seems to glance And pave with li - quid

BASS I. *p* A shower of jew - els seems to glance And pave with li - quid

BASS II. *p* A shower of jew - els seems to glance And pave with li - quid

con stancio. *rit. poco.* *a tempo.*

pearls, And — pave — with li - quid pearls our way our way.

pearls, And pave with li - quid pearls our way our way. A

f *rit. poco.* *a tempo. ff*

pearls, And pave with li - quid pearls our way our way. A

f *a tempo. ff*

rit. poco.

[illegible]

Nº 3.

CHORUS.

Allegro agitato. (♩=80.)

Piano.

The musical score is for a piece titled "CHORUS." in 3/4 time, marked "Allegro agitato. (♩=80.)". It is for Piano and Bell. The score is divided into six systems. The Piano part is written in treble and bass staves, and the Bell part is written in a single staff. The score includes various musical notations such as notes, rests, and dynamic markings.

System 1: Piano part begins with a *fp* (fortissimo piano) dynamic. The Bell part is silent.

System 2: Piano part continues with a *ff* (fortissimo) dynamic. The Bell part enters with a *p* (piano) dynamic.

System 3: Piano part continues with a *fp* dynamic. The Bell part continues with a *p* dynamic.

System 4: Piano part continues with a *ff* dynamic. The Bell part continues with a *p* dynamic.

System 5: Piano part continues with a *f* (forte) dynamic. The Bell part continues with a *p* dynamic.

System 6: Piano part continues with a *p* dynamic. The Bell part continues with a *p* dynamic.

cresc.

ff Bell *p* *ff* Bell *p* Bell *ff*

A *p* **SOPRANO.**

A *p* **ALTO.** wilder gust dark storm clouds

p **TENOR.** *f*

A *p* **BASS.** wilder gust dark storm clouds *f*

brings, Which hide the

brings, Which hide the

Bell. *p*

sink-ing sun from sight A storm bird

sink-ing sun from sight

sink-ing sun from sight A storm bird

sink-ing sun from sight

f

screams and flaps her wings.

screams and flaps her wings.

ff Bell.

Ye ma - ri - ners? what of the

f what of the

Ye ma - ri - ners? what of the

f what of the

p

night what of the night Ye ma - ri - ners? what of the

night Ye ma - ri - ners? what of the

night?

night?

whist - les the wind the tim - bers

whist - les the wind the tim - bers strain

whist - les the wind the tim - bers strain the

whist - les the wind the tim - bers strain the

strain. whist - les the wind the tim - bers strain

Bell

B

10042

[illegible]

strug - - gle to be free! in strug - gle to be

strug - - gle to be free! in strug - gle to be

ff *p* *f* *Bell. p*

free! A liv - ing thing in dead - ly pain, Our storm - tossed bark -

Our storm tossed

free! A liv - ing thing in dead - ly pain, Our storm - tossed bark -

Our storm tossed

seems now to be seems now to be seems now to

bark now to be seems now to be seems now to

seems now to be seems now to be seems now to

bark now to be seems now to be seems now to

cresc. *f*

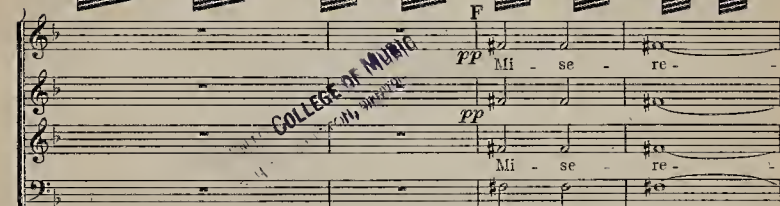
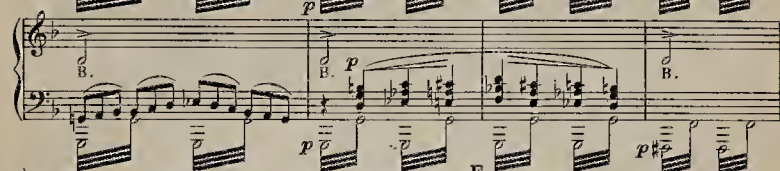
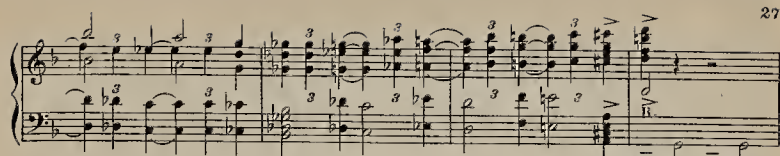
be seems now seems now to be our storm
 be seems now seems now to be our
 tossed bark seems now seems now to be.
 storm tossed bark seems now to be.
 Our
 Our storm tossed bark seems now to.
 storm tossed bark seems now seems now to.
 Clar.

E Più mosso.

be.
be.
P Più mosso.
P
bell.
ff

fff poco rit.
seems now to
fff poco rit.
seems now to
fff poco rit.
fff poco rit.

a tempo.
be.
a tempo.
be.
a tempo.
ff
sempre f



Nº 4.

Andante con moto.

ppp

Soprano. O Thou who walk - edst on the sea

Alto. *ppp*

Tenor. O Thou who walk - edst on the sea

Bass. *ppp*

Piano. *ppp*

Andante con moto. ($\text{♩} = 80$)
Fl. Ob. Cl.

pp

And badst the an - gry waves "Be still"

pp

And badst the an - gry waves "Be still"

pp

pp

p

A p

Bid us if lost, to come to thee Or save us all if such thy will

p

Bid us if lost, to come to thee Or save us all if such thy will

p

p

pp
Or save us all if such thy will if such thy will.

pp
Or save us all if such thy will if such thy will.

pp

pp

p
Mi - se - re - re Do - - mi - ne Mi - se - re - re

p
Mi - se - re - re Do - - mi - ne Mi - se - re - re

p

p

B
Do - - mi - ne *ff* Mi - se - re - re, mi - se - re - re

ff
Do - - mi - ne *ff* Mi - se - re - re, mi - se - re - re

ff

B

Do - mi - ne. Oh! Lord how great thy mercies

Do - mi - ne. Oh! Lord how great thy mer cies

Oh! Lord how great thy mercies are

how swift to save Lo! at thy

are how slow to wrath how swift to save Lo! at thy

are how slow to wrath how swift to save Lo! at thy word

how slow to wrath how swift to save to

word rise moon and star sink wind and

word rise moon and star Lo! at thy word sink wind and

rise moon and star Lo! at thy word sink wind and

save to save Lo! at thy word sink wind and

pp **C**
 wave Lo! at thy word rise moon and

pp Lo! at thy word rise moon

wave Lo! at thy word rise moon and

pp **C** *pp* Horn. Viol. *Fl.*

star Lo! at thy word sink

pp Lo! at thy word sink

star *pp* Lo! at thy word sink

wind and wave ju - bi - la - te

wind *pp* ju - bi - la - te

wind and wave *pp* ju - bi - la - te

De - - - o Ju - bi - la - te

De - - - o Ju - bi - la - te

pp

De - - - o Ju - bi - la - te Ju - bi - la - te

De - - - o Ju - bi - la - te Ju - bi - la - te

ff

rinforzando.

con s

ff

calando. *pp*

De - - - o.

calando. *pp*

De - - - o.

calando. *pp*

pp legato. *sempre pp*

Flute.

Clar.

Fl. Ob.

Clar.

Fl.

Viol.

sempre pp *pp* *perdendosi.*

Fl.

Clar.

Part II.
MORESQUE ARIA GULNARE.

Nº 5.

Andante con moto. ($\text{♩} = 112.$)

Ob.

Viol. I.

Piano.

Cello.

Fag.

*dolce.**pp*

Viol. I.

Fl. Ob.

Horns.

Cello.

*dolce*Cl. Fag.
legato.

Fl. Cl.

pp

Viol. Cello.

A

A

pp *rull. molto.**pp*

sempre legato.

Cl.

pp Flg.

Timp. sm. Dr. Timp.

On - - - ly an Ar - - ab maid - - en
Te the Si - - lent flow - - ers

Fathers tent my home. Fathers tent my home.
I will breathe a tale. I will breathe a tale.

With the bul - bus sing - ing
In our tent a wound - ed

Where I will I roam. where I will I roam Se - lin
Pris'ner li - eth pale. Pris'ner li - eth pale On - ly

rit

p

Un poco più animato.

said he loved me, Brave he is and true But I
I can nurse him Back to health a - gain On - ly

P Viol.

on - ly an - swerd I am not for you.
I can soft - en By a touch his pain.

Cello.

rall. *Tempo I. Andante con moto.* (♩=76) *pp*
I am not for you. Gath -
By a touch his pain. With

Cl. Fagg. *pp* Fl. Cl. *pp*
ppp

'ring a - rum lil - ies, By the - riv - er's brim, In
my soul I lis - ten To the word he saith, For

p

con amore.
p
 the sum-mer twi- light I en- countered him "Gul- nare— rose of
 the Christian tells me of a pur- er faith Great- er than your

beau- ty "List to me" he said I but threw—
 Proph- et! Thus his tale be- gan might- ier in—

pp *dimin. e rit.*
 the lil- ies at him as I fled.
 his meckness— was the Son of

Un poco meno mosso.
 man. And my heart hath opened as the Lo- tus flow'r.
 String. *pp* Wind.

p
 Love di- vine— and hu- man Fill it from this hour—
 Cl. Fl.

Hark! Mu - ez zin call - eth all our Tribe to pray — To —

pp String.

— my — wound - ed — war - ior I must haste a - way — a -

way!

ff

pp

ff

ARABS PRAYER.
Chorus.

Andante mosso. *pp* *dolciss.*

Soprano. *pp* *dolciss.* La EII - ah! EII - ah.

Alto. La EII - ah! EII - ah.

Tenor.

Bass.

Piano. *pp* Imitando l'Adarbuka Arabu. *Andante mosso.* (♩ = 80.)

Big Drum with small stick.

la now sinks the sun to

la now sinks the sun to

sempre dolce e pp

rest Mo - ha-med re - soul All -

rest Mo - ha-med re - soul All -

10042

ah — All — ah! *ff* *mf* The
 Bless — ed a — bove *p* *mf* The
 ah — All — ah! *ff* Bless — ed a — bove *p* *mf* The

blest! — the blest! *ff* *Ap.* Thou whom the heav — ens
 blest! — the blest! *ff* *p* Thou whom the heav — ens

hide Look from thy cloud veiled
 hide Look from thy cloud veiled

10042

throne, *pp* Thy wan-d'ring chil-dren

throne, *pp*

Fl. *pp*

guide, *ff* Thine is the pow'r a-lone. *ff*

Thine is the pow'r a-lone. *ff*

pp La-El-ah *pp*

La-El-ah *pp*

ppp
 E1 - la - la!
ppp
 ah,
ppp
 E1 - la -
 B
fp
 What
pp
 la!
 B
 is our gold but dross? Wild
pp

as the desert we! What is our

gain, but loss? but loss? Good on - ly

from Thee! from Thee! Be to the comes from Thee! from Thee! Be to the comes

10042

war - riors strength; Be to the

war - riors strength; Be to the

wom - en pray'r, Un - till we

wom - en pray'r,

come at length Thy count - less

Thy count - less

The image shows a page from a musical score for the song "The Rose Tree." It includes vocal parts for a soprano and a tenor, and a piano accompaniment. The music is in 3/4 time and the key of D major. The lyrics are "joys so share. La El". The score features various musical notations including dynamics (ff, p), articulation (accents), and phrasing slurs. The piano part includes a prominent bass line and chordal accompaniment.

Musical score for the opera *L'Espresso* by Giuseppe Verdi. The score is in 3/4 time and features vocal and piano parts. The lyrics are in Italian.

The vocal part (Soprano) has the following lyrics:

 lah, ————— El ————— la — la. —————

The piano part (Piano) has the following lyrics:

 La ————— El — lah, —————

The score includes dynamic markings such as *ppp* (pianissimo) and *p* (piano). The piano part features complex rhythmic patterns, including triplets and sixteenth notes.

Lento.

morendo.

El - la - la.

ppp sotto voce.

morendo.

El - la - la.

ppp sotto voce.

Lento.

p morendo.

a tempo.

pp

ppp calando

The musical score consists of five systems of staves. The first system has four measures with dynamics *f* and *p*, and triplets. The second system has four measures, including a section marked *legato.* and *L.H.* with dynamics *f* and *p*. The third system has three measures with various rhythmic patterns. The fourth system has four measures with the instruction *mf scherzando e leggiero.* and includes fingerings (1, 2, 3, 4, 5) and triplets. The fifth system has four measures with dynamics *f* and *p*, and includes the markings *Cl.* and *Fag.*

pp
dolcissimo.

legato.

Fl. $\begin{matrix} 1 & 2 & 4 & 3 & 5 & 3 \\ 2 & 1 & 3 & 4 & 2 & 1 \end{matrix}$

pp
calando.

pp $\begin{matrix} 1 & 1 \\ 2 & 2 \end{matrix}$ $\begin{matrix} 4 & 1 \\ 5 & 2 \end{matrix}$ $\begin{matrix} 2 \\ 5 \end{matrix}$

ppp

pp Horns. $\begin{matrix} 1 & 2 \\ 2 & 1 \end{matrix}$ $\begin{matrix} 4 & 1 \\ 5 & 2 \end{matrix}$ $\begin{matrix} 2 \\ 5 \end{matrix}$

BERCEUSE.

No 8.

Andante con moto. (♩ = 76.)

p con passione.

Gulnare.

Piano.

Sleep well, Belov'd, all is hushed and still;
 Sleep well, Belov'd soon will break the dawn,

The bulbul's song a lone dis-
 Day brings its waking cares, its

Fl. Fag. Viola.

turbs the right.
 pain and loss.

Slowly the moon now ris-es o'er the hill—
 The magic cir-cle lover round thee hath drawn

Fag.

And I watch o'er the sleep till morn-ing light!— sleep
 Not dark winged Az-ra-el him self could cross— sleep

Imitando in voce.

sleep sleep Be-lov-ed!
 sleep sleep Be-lov-ed!

*sempre p**rall.*

Poco piu tranquillo.

51

D *pp con passione.*

Dream not of war, nor of the bat - tie - call,
Stir not Be - lov - ed winds are breath - ing — low,

pp

D

Here all is peace where strife can never be, Nor harm can come to thee
And seem the dirge of some de - parting bliss. So light it shall not wake,

p

But if thou dreamst at all, Dream of the An - gels' blest, or dream of
Not wake thee on thy brow, I seal love's co - ve - nant, with love's first

mf *pp*

rit. **E** *Poco piu animato.*

me; or dream of me! 1-2. Sleep — on, sleep —
kiss, with love's first kiss.

pp rit.

E *pp*

Lo stesso tempo.

on, sleep on, Be-lov-ed sleep

ppp

ppp *pp*

1. on!

pp marcato. *rit.*

Nº 9. DUET.

Recit. Crusader.

con

on! I wake and find thee watching O Gul-

ppp *mf* *p*

Moderato.

Gulnare. *Agitato. (♩ = 100)*
con amore.

amorp. And I to
nare, I owe my life to thee!

Moderato. *Agitato. (♩ = 100)*

p

thee my hope of heav - en; Thou hast taught me all the wondrous sto - ry

of the cross, And I Reach forth the tendrils of my soul, and cling as

doth the trembling vine for its sup - port.

Oh! that the pow'r to - me were giv'n To

And I to thee my hope of heaven,

tell thee half my gra - titude, Or draw a blessing down from

Viol. *pp* Trombons.

to thee my hope of heav'n,
heav - en on thee. a bless-ing

p *cresc.*

And I to thee, to thee to thee my hope of
down on thee, on thee, so gen-tle and so

f *ff* *pp* *mp*

e *rit.*

heav'n and I to thee my hope of heaven, my hope of heav -
good, so gentle and so

pp

M Poco piu agitato.
mf *con anima.*
en: Bless - ed am I, be - yond all words to
good! Oh! that the

mf *M*

tell in serv-ing thee, to All-ah give the
pow'r to me were giv-en To tell thee

accel.
praise If my poor skill in heal-ing made thee
half my grat-i-tude, or draw a bless-ing down from
accel.

well Long life be thine and love, and hap-py
heav'n, On thee so gen-tle and so good, and so
p calando. pp rit.
p
p calando rit.

N Tempo I. Andante con moto. (♩ = 69)

days.
good. Or draw a
Tempo I. Andante con moto. (♩ = 69)
ppp
Horns.
N Cel.

Musical score for the song "Long life be thine and love, and happy days." The score is written for voice and piano. The lyrics are: "Long life be thine and love, and happy days. blessing down from heaven on thee, _____". The music features a vocal melody and a piano accompaniment. The piano part includes a bass line and a right hand line. The score is marked with "cresc." (crescendo) and "ff" (fortissimo) dynamics. The tempo is marked "Allegretto".

pp Long life be thine and hap-py days. *p* Long life be thine and hap-py *rit.*
 So gen-tle and so good and so
pp *pp*

Molto lento. *pp* *molto rall.* *ppp* *morendo.*
 days Long life be thine and hap-py days.
pp *ppp* *morendo.*
 good so gentle and so good, so gentle and so good.
 Molto lento.
ppp Horn. Fl. string. Clar. *molto rall.* *morendo.*

TRIO.

No 10.

Allegro.

Gulnare. *f* *Not*

Selin. *f* Ho! mis-cre-ant, die a thou-sand deaths in one.

Allegro. (♩ = 116.)

Piano. *f*

he but I, Ah! *ff* *Bress.* *ff* *Tutti.*

O Andante. (♩ = 66.)
con dolore.

Selin. Allah! what have I done!

cel. *con forza.* *Fag.* *Cel. Bass.* *pp* *Fag.*

Slain thee Gul-nare the white rose of our tribe— Speak— *pp* *p*

Speak Gul-nare— but— one word— and say I am for-giv-en!

pp

Crusader.
Allegro agitato. (♩ = 120.)
con dolore.

Speak o speak Gulnare! speak Gul - nare!_____

p Horn.

Fag. Cel.

Speak o speak Gulnare! Fl. Ob. speak!

p Cor.

Cel. Fag.

parlando. ppp Andante

Gulnare speak!

dimin *rall* *ppp* Brass.

Andante come prima. *pp* Cel. Ob.

pp Cel. Bass.

Gulnare.

Andante. (♩ = 76.)

delirando

Is it thy voice I — hear, Be - lov - ed

string.
ppp

in my dreams, Or Is-ra-fel's who sings By Aden's shin-ing streams!

f *p* *Cl. Fag.*

f delirando. *sempre.* *pp*

Is - ra fel's who sings By A - den's shin-ing

Cl. *f Fag.* *ppp*

Crusader. Più agitato.

f con disperazione.

streams! Ah! would that the cruel sword had stri - cken me instead!

f

would that the cru-el sword had stricken me in - stead?

Q Poco meno. più dolce.
 Thou who hast saved my life, can I be-hold thee dead?

Gulnare. con delirio. cresc.
 Or Is-ra-fel's who sings By A-den's shin-ing
 Thou who hast saved my life Can I be-hold thee dead?

R slargando.
 streams? By A-den's shin-ing streams shin - ing
 Can I be-hold thee dead? Can I be-hold thee

slargando. rit. poco.

Poco più agitato.

streams?
dead.

Selin. *Con disperazione.*
f

Ac - cur - sed be this hand That dealt the fa - tal

Poco più agitato.

poco a poco.

Con disperazione. Or Is-ra-fel's who
would that the cru - el sword
blow the fa - tal blow, Ac-cursed be the

cresc. *poco a poco.*

acceler e rinforzando.

sings By Aden's shin-ing stream? By Aden's shin-ing
had stricken me in-stead! Thou who hast saved my life
sword that laid my darling low! that laid my darling

sempre e rinforzando.

ff streams? *pp* *rit.* By Aden's shin - ing

ff Can I behold thee dead, can I be-hold be - hold thee *p* *rit.*

ff low! that laid my dar-ling my dar - ling *p* *rit.*

ff *stargando.*

Sostenuto. *pp* *morento.* *f*

streams? Se - lin fare-well Why weep? Ah!

dead?

low!

Sostenuto. (♩ = 66.) *Viol.*

Fag. *Fl.* *Ob.* *ppp* *Viol.* *ppp* *Cel.*

p *pp* *Poco più agitato.*

the An - gels call Gul - nare *con delirio.* *f*

Thou who hast saved my life, can I be - hold thee

Ac - cursed be the sword that laid my darling

Poco più agitato.

p *pp* *Fag.*

senza rigore di tempo.

Thou know'st where I would sleep A -
dead?
low!

Ob.
Cl.

Viol.

Fag.
PPP
sempre con la voce senza rigore.

Cello.
PPP

mid the lil - ies fair, Ah! A - mid the lil - ies

dimin. sempre con voce fioca sino alla morte.

fair A - mid the lil - ies fair A - mid the lil - ies

string.
PPP dimin. sempre.

senza rigore morendo.

Cl.

parlando. Selin.

fair Christ - ian go free, her life hath purchased thine.

Fl.
Ob.
Cl.
PPP

Attacca.

CHORUS.

Nº 11.

S
Sostenuto.

pp stto voce.

Soprano. *Too pure for earth, its*

Alto. *too pure for earth, its*

Tenor. *Too pure for earth, too pure for earth, its*

Bass. *Too pure for earth, too pure for earth, its*

Piano. *Sostenuto. (♩ = 72)*

Cl

p *p*

S

sor-row can-not wake thee! thy sis - ter an - gels.

can-not wake thee!

sor-row can-not wake thee! can-not wake thee!

p

on their white wings take thee!

thy sis - ter an - gels - on their white wings

This system shows the first vocal entry with a piano accompaniment. The vocal line is in a soprano register, and the piano accompaniment features a flowing sixteenth-note melody in the right hand and a more rhythmic bass line in the left hand.

ppp on their white wings take thee! on their white wings

ppp take thee!

ppp Oh, cel. Fag.

This system continues the vocal melody with triplets. The piano accompaniment includes a section for the cello and fagotto, marked *ppp*, with a triplet figure in the right hand.

take thee!

This system features a vocal line with a repeat sign and a piano accompaniment that provides harmonic support with sustained chords.

ppp Fl.

Horn. Fag.

This system shows the piano and woodwind accompaniment. The piano part has a triplet figure, and the woodwinds (flute, horn, and fagotto) have melodic lines. The system ends with a repeat sign.

Brass. *ff* *p* *pp*

ppp take thee
ppp
ppp Thy sister an - gels *ppp* on their white
ppp
 Fl. 7Ob. Cl.
 Fag. Horn. Cel.
ppp Horn..

ppp take thee!
ppp
 wings

ppp string. *pp*

morendo. rall. Horn.

FINALE.

Crusader's Triumphal March.

No 12.

Piano.

The musical score is written for piano and features six systems of music. The key signature is B-flat major (two flats) and the time signature is 12/8. The score includes various musical notations such as treble and bass staves, dynamic markings (p, pp, mf, f), and articulation marks. A 'Trombe' (trumpet) part is indicated in the fifth system. The music is characterized by a rhythmic, march-like quality with many beamed eighth and sixteenth notes.

p

pp

mf

p

f

Trombe

De - us vult! Behold the cross vic - to - ri - ous The Crescent sinks, de -

De - us vult! Behold the cross vic - to - ri - ous The Crescent sinks, de -

ff *ad lib.* *string.* *Banda.* *ff* *Orch.*

feated in the dust On to Je - ru - sa - lem the City Glo - rious

feated in the dust On to Je - ru - sa - lem the City Glo - rious

string. *Banda.* *ff* *Orch.* *p* *string.* *Banda.* *ff* *Orch.*

The crown of all our hopes of all our trust!

The crown of all our hopes of all our trust!

On to Je - ru - sa - lem! The

p
The City Glo - ri - ous.
p
The crown of all - our hopes,
Cit - y Glo-ri-ous.
p
Trombe.

p
of all our trust!
p
On to Je - ru - sa -
of all our trust! On to Je - ru - sa -
On to Je - ru - sa -
Wind.
p
Trombe.

The Cit - y, the City Glo - rious—
lem!
lem! The Cit - y, the City Glo - rious. The
lem!
Banda.
Horns.
p

p
De-us vult! De-us vult!

crown of all our hopes, of all our trust

p
L.H. The

The crown of all our
The crown of all our hopes, of all our
The crown of all our hopes of all our trust.
crown of all our hopes of all our trust of all our trust.

p *cresc.*

ff *Tutti.*
trust. On to Je-ru-sa-lem! Sad Cal-vry o-ver us!

ff *Tutti.*
trust. On to Je-ru-sa-lem! Sad Cal-vry o-ver us!

ff Banda Orch. Trombe.

Frowns dark and dread, look not behind, press on! — The sacred tomb for which we

Frowns dark and dread, look not behind, press on! — The sacred tomb for which we

p Trombe.

fought be - fore us. There shall our thanks a -

fought be - fore us. There shall our thanks a -

f Trombe. Banda. *f* strings.

ff Tutti. Poco più animato.

rise for vict' - ry won. *mf*

ff Tutti. On to Je - ru - sa -

rise for vict' - ry won. *mf*

On to Je - ru - sa -

ff *la melodia bene accentata.*

ff *trom.* *mf*

I am Sad Cal - ry
 I am Sad Cal - ry
 Bands.
 o'er us, Frowns dark and
 o'er us, Frowns dark and
 dread look not be - hind press
 dread look not be - hind press

10042

pp

The sa - cred tomb for which we

on. *pp*

The sa - cred tomb for which we

on. *pp*

fought be - fore us, There shall our

fought be - fore us, There shall our

riten. assai. *ff*

thanks a-rise For vict'-ry won, for vic - ry

riten. assai *ff*

thanks a-rise For vict'-ry won, for vic - ry

ff rit.

E *a tempo.*

won.
won.
a tempo.
ff p *R.H.*
E

no hand can stay us
p
On to Je - ru - sa - lem, — no hand can stay us
p Trombe.

A might-ier arm than ours hath won the day,
hath won the day,
Winds.
p

Who fain would slay us would slay

p fire of foes

And quench'd the fire of foes Who fain would slay us would slay

p

us.

The

us.

The

Strings. *p*

p

cresc.

gates are down Pass through the sa-cred way!

gates are down Pass through the sa-cred way!

cresc.

Marziale.

God - fray is King who safe - ly from dis -

God - fray is King who safe - ly from dis -

Marziale.

ast - er hath led us on - ward to this

ast - er hath led us on - ward to this

ast - er hath led us on - ward to this

ast - er hath led us on - ward to this

grand re - suit!

grand re - suit!

grand re - suit!

grand re - suit!

grand re - suit!

grand re - suit!

fff Tutti.

Broth - ers in arms bow

Broth - ers in arms bow

fff Orch. e Banda.

down be - fore the Mas - ter whose

down be - fore the Mas - ter whose

sep - ulchre we res - cue, De-us vult! De-us vult! De-us

sep - ulchre we res - cue, De-us vult! De-us vult! De-us

fff *rite stent.*

fff *rite stent.*

fff *rite stent.*

vult! Broth - ers in arms, Broth - ers in arms, Broth -

vult! Broth - ers in arms, Broth -

vult! Broth - ers in arms, Broth -

u tempo. sempre f

bow down be-fore the Mas - ter, the Mas -

ers in arms,

in arms, bow down be-fore the Mas - ter, the Mas -

- ers in arms,

ter. Broth - ers in arms, Broth - ers in arms, Broth -

Broth - ers in arms, Broth -

ter. Broth - ers in arms, Broth -

Broth -

bowdown be-fore the Mas - ter, the Mas -

ers in arms,

in arms, bowdown be-fore the Mas - ter, the Mas -

ers in arms,

ter Whose sep - ul - chre we res -

ter. Whose sep - ul - chre we res -

Whose sep - ul - chre, whose sep - ul - chre we res -

cue, Whose sep - ul - chre we res -

cue, Whose sep - ul - chre we res -

cue, Whose sep - ul - chre, whose sep - ul - chre we res -

Handa. Winds. Banda Orch.

cue. *ff* De - us vult! *fff* De - us
 cue. *ff* De - us vult! *fff* De - us
 Trombe. *sempre ff* Orch. *fff* Tutti.
 vult! De - us
 vult! De - us
tutta forza.
 vult!
 vult!
tutta forza. *fff* *fff*



